


THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA



ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

M782.8
F913f

MUSIC LIBRARY



Digitized by the Internet Archive
in 2011 with funding from
University of North Carolina at Chapel Hill

<http://www.archive.org/details/fireflycomedyopefrim>

THE FIREFLY

A COMEDY OPERA BY
OTTO HAUERBACH & RUDOLF FRIML

Vocal Score, Pr. \$5.00

(In U. S. A.)



G. SCHIRMER, INC., NEW YORK

THE FIREFLY
A COMEDY-OPERA IN THREE ACTS

THE BOOK & LYRICS
by
OTTO HAUERBACH

THE MUSIC
by
RUDOLF FRIML



Vocal Score

G. SCHIRMER, INC., NEW YORK

Copyright, 1912, by G. Schirmer, Inc.

Depositado conforme á la ley de la Republica Mexicana
en el año MCMXII por G. Schirmer, Inc., Proprietarios
Nueva York y Mexico

Copyright renewed 1940

Printed in the U. S. A.

THE FIREFLY
PRODUCED FOR THE FIRST TIME
AT THE EMPIRE THEATRE, SYRACUSE, N. Y.
OCTOBER 14, 1912
UNDER THE MANAGEMENT OF
ARTHUR HAMMERSTEIN
AND
UNDER THE STAGE-DIRECTION
OF
FRED G. LATHAM

MUSICAL CONDUCTOR
GAETANO MEROLA

THE DANCES ARRANGED BY
SIGNOR ALBERTIERI

ORIGINAL CAST OF CHARACTERS

(In the Order of Their Appearance)

SYBIL VAN DARE	VERA DE ROSA
SUZETTE (Maid to Geraldine)	RUBY NORTON
PIETRO (Valet to Mr. Thurston)	SAMMY LEE
MRS. OGLESBY VAN DARE (Sybil's Mother)	KATHERINE STEWART
JENKINS (Confidential Secretary)	ROY ATWELL
GERALDINE VAN DARE (Mrs. Van Dare's Niece)	AUDREY MAPLE
JACK TRAVERS (Her Sweetheart)	CRAIG CAMPBELL
JOHN THURSTON (His Uncle)	MELVILLE STEWART
HERR FRANZ (A Choirmaster)	HENRY VOGEL
ANTONIO COLUMBO (A Pickpocket)	IRENE CASSINI
CORRELLI (Nina's Guardian)	GEORGE WILLIAMS
AND	
NINA (A Street Singer)	EMMA TRENTINI

SYNOPSIS OF SCENES

ACT I

RECREATION PIER—FOOT OF 23^D STREET, NEW YORK

ACT II

THE VAN DARE ESTATE—BERMUDA

Three Weeks Later

ACT III

THE VAN DARE HOME—NEW YORK

Three Years Later

TIME: THE PRESENT

MUSICAL NUMBERS

ACT I

NO.		PAGE
1	—OVERTURE	1
1a	—OPENING CHORUS: "A TRIP TO BERMUDA" Ensemble	8
2	—HE SAYS YES—SHE SAYS NO Geraldine, Jack & Chorus	29
3	—CALL ME UNCLE Thurston, Sybil & Chorus	36
4	—LOVE IS LIKE A FIREFLY Nina	44
5	—SOMETHING Jenkins & Suzette	49
6	—GIANNINA MIA Nina	56
7	—FINALE Ensemble	60

ACT II

8	—INTRODUCTION	76
8a	—OPENING CHORUS: "IN SAPPHIRE SEAS" Sybil & Ensemble	80
9	—TOMMY ATKINS Nina & Ensemble	85
10	—SYMPATHY (<i>Waltz-Song</i>) Geraldine & Thurston	88
11	—A WOMAN'S SMILE Jack	93
12	—DE TROP Jenkins, Suzette & Pietro	96
13	—WE'RE GOING TO MAKE A MAN OF YOU Nina, Jack, Jenkins, Thurston & Franz	99
14	—THE BEAUTIFUL SHIP FROM TOYLAND Franz & Men's Chorus	103
15	—WHEN A MAID COMES KNOCKING AT YOUR HEART Nina	111
16	—FINALE Ensemble	114

ACT III

17	—OPENING WALTZ Thurston & Chorus	149
18	—AN AMERICAN BEAUTY ROSE Thurston & Chorus	152
19	—THE LATEST THING FROM PARIS Pietro & Suzette	156
20	—THE DAWN OF LOVE (KISS ME, AND 'TIS DAY) (<i>Concert Waltz</i>) Nina	160
21	—FINALE Ensemble	166

The Firefly

Book by
Otto Hauerbach

Music by
Rudolf Friml

No. 1. Overture

Alla Polacca

p *poco* *a* *poco* *cresc.*

p *ff*

Timp.

Copyright, 1912, by G. Schirmer, Inc.

Copyright renewed 1940

Depositado conforme a la ley de la Republica Mexicana en el año MCMXII

por G. Schirmer (Inc.), Propietarios, Nueva York y Mexico

Printed in the U. S. A.





a tempo *cresc.*

This system shows the beginning of a piano introduction in B-flat major. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *a tempo* and the dynamics include a crescendo (*cresc.*).

f *fz* *p. animato*

The piano introduction continues with more complex chordal textures. The dynamics shift to *f* (forte), then *fz* (forzando), and finally *p. animato* (piano, animated).

Cornets Orch.

This system marks the entry of the woodwinds and strings. The right hand is labeled "Cornets" and the left hand is labeled "Orch." (Orchestra). The music features a rhythmic pattern of eighth and sixteenth notes.

a tempo *f* *sf*

The orchestral entry continues with a steady eighth-note accompaniment in the right hand and chords in the left hand. The dynamics include *a tempo*, *f* (forte), and *sf* (sforzando).

ff

The final system of this page shows the continuation of the orchestral entry, featuring triplet figures in the right hand and chords in the left hand. The dynamics include *ff* (fortissimo).



Tempo di Valse

The first system of musical notation for 'Tempo di Valse' is in 3/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

The second system continues the piece. It includes the instruction *tardando* (rushing) in the right hand and *a tempo* (at tempo) in the left hand. The system ends with a *sfz* (sforzando) marking in the right hand.

The third system continues the piece. It includes the instruction *tardando* in the right hand and *a tempo* in the left hand. The system ends with a *sfz* marking in the right hand.

The fourth system continues the piece. It includes the instruction *animato* (lively) in the right hand. The system ends with a *sfz* marking in the right hand.

The fifth system concludes the piece. It includes the instruction *cresc.* (crescendo) in the right hand. The system ends with a double bar line.

Galop

Vivo

The musical score is written for piano in 2/4 time, marked *Vivo*. It consists of five systems of music. The first system includes triplets in the right hand. The key signature has two sharps (F# and C#). The piece concludes with a dynamic shift from piano (*pp*) to fortissimo (*sfz*).

Act I

No. 1a. Opening Chorus

Alla Tarantella

"A Trip to Bermuda"

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 6/8. The key signature is one sharp (F#), indicating the key of D major or B minor. The tempo is marked "Alla Tarantella". The title is "A Trip to Bermuda". The score begins with a forte (f) dynamic and a series of chords and eighth notes in the right hand, and chords and eighth notes in the left hand. The music is in a 6/8 time signature. The score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 6/8. The key signature is one sharp (F#), indicating the key of D major or B minor. The tempo is marked "Alla Tarantella". The score begins with a forte (f) dynamic and a series of chords and eighth notes in the right hand, and chords and eighth notes in the left hand. The music is in a 6/8 time signature.

INTRODUCTION

Allegro moderato

The piano introduction consists of four systems of music. The first system features a timpani part (Timp.) in the bass clef and a piano part in the treble clef. The second system continues the piano part with a crescendo (cresc.) marking. The third system shows the piano part reaching fortissimo (ff). The fourth system features a very fortissimo (fff) piano part with a melodic line in the treble clef. Dynamics include *p*, *f*, *cresc.*, *ff*, and *fff*.

The vocal introduction features four parts: Captain, Tenor, Bass, and Chorus of Men. The Captain's part is in the treble clef, and the Tenor and Bass parts are in the bass clef. The Chorus of Men part is in the bass clef. The lyrics are: "Eyes front! eyes front! Our Ston-i-ly stare! Head in the air! Our". The piano accompaniment is in the bass clef.

ct. chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

ct. Right face! left face! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

ct. mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

(A policeman enters and drives the crowd away)

Sybil.

Soprano

Alto

Tenor

Bass

My heart's all a - flutter! Cap - tain, get

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap - tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap - tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

ready to clear, All read-y to clear,

All's ready, my la - dy! All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

All read-y to clear,

S.
all read-y to clear, all read-y to clear! —

Ct.
all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

ff *cresc.*

S.
A - way for a love-ly o-cean cruise! —

Ct.
The sweep of the soft salt

A - way for a love-ly o-cean cruise! —

A - way for a love-ly o-cean cruise! —

The sweep of the soft salt

The sweep of the soft salt

sf *p*

S. How it teas-es, Gen-tly pleas-es, oh! A

ct. breez - es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! A

ct. breez - es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! A

ct. breez - es, How it teas-es, Gen-tly pleas-es.

breez - es, How it teas-es, Gen-tly pleas-es.

S. trip to Ber-mu-da who'd re-fuse! Let's a-way,

ct. The land of cor-al mer-maid bow-ers.

S. trip to Ber-mu-da who'd re-fuse! Let's a-way,

ct. trip to Ber-mu-da who'd re-fuse! Let's a-way,

The land of cor-al mer-maid bow-ers.

The land of cor-al mer-maid bow-ers.

S.  let's a - - way! The

ct.  Let's a-way! A - way for the love-ly o-cean cruise!

 let's a - - way! The

 let's a - - way! The

 Let's a-way! A - way for the love-ly o-cean cruise!

 Let's a-way! A - way for the love-ly o-cean cruise!



S.  sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

ct.  How it teas-es, Gen-tly pleas-es. Oh!

 sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

 sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

 How it teas-es, Gen-tly pleas-es. Oh!

 How it teas-es, Gen-tly pleas-es. Oh!



s. A trip to Ber-mu-da who'd re-fuse?_____

ct. The land of cor-al mer-maid bow-ers,

A trip to Ber-mu-da who'd re-fuse?_____

A trip to Ber-mu-da who'd re-fuse?_____

The land of cor-al mer-maid bow-ers,

The land of cor-al mer-maid bow-ers,

s. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

ct. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

s. lay, we hate de - lay! A - way to Ber - mu - da,

ct. We hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

s. Isle of flowrs! Fair Ber - mu - da, *molto*

ct. Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da, *molto*

rit.
S. Isle of flowrs!
Ct. Isle of flowrs!
Isle of flowrs!
Isle of flowrs!
Isle of flowrs!
Isle of flowrs!
rit.
a tempo

Sybil Suzette
S. Where is Miss Geral-dine? My Mis-tress?
Sz. *rit.*

Sz. She has de-part-ed, To make some pur-chas-es that sh'd for-got-ten.

Sz. With her she has tak-en Monsieur Trav-ers.
cresc.

Allegro

ad lib.

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Allegro

ff *staccato*

ad lib.

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

staccato

Suzette

Sz. Pie-tro!

P. Pietro

Su - zette!

rit.

alla Gavotta
a tempo

Par-don, I am va-let for Mis-ter Thurs-ton! He begs to ask if

you will wait— He has to be one mo-ment

late.

Soprano
He'll be one mo-ment late.

Alto
He'll be one mo-ment late.

Tenor
His va-let begs to state, His va-let begs to

Bass
His va-let begs to state, His va-let begs to

molto rit.

S. Why do they wait?

He'll be one mo-ment late.

He'll be one mo-ment late.

state, He'll be one mo-ment late.

state, He'll be one mo-ment late.

Cor. *molto rit.*

a tempo

S. A - - way for a love - ly o - cean cruise!—

Ct. Captain

The

We want to be a - way for a love - ly o - cean cruise!—

We want to be a - way for a love - ly o - cean cruise!—

The

The

a tempo

S.  How it teas - es, Gen - tly pleas - es,

ct.  sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

 How it teas - es, Gen - tly pleas - es,

 How it teas - es, Gen - tly pleas - es,

 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,



S.  Oh! A trip to Ber-mu - da who'd re - fuse? —

ct.  The

 Oh! A trip to Ber-mu - da who'd re - fuse? —

 Oh! A trip to Ber-mu - da who'd re - fuse? —

 The

 The



S.  Let's a - way,

ct.  land of cor - al mer - maid bow - ers. Let's a - way!

 Let's a - way,

 Let's a - way,

 land of cor - al mer - maid bow - ers. Let's a - way!

 land of cor - al mer - maid bow - ers. Let's a - way!



S.  let's a - - way! The

ct.  A - way for the love - ly o - cean cruise!—

 let's a - - way! The

 let's a - - way! The

 let's a - - way! A - way for the love - ly o - cean cruise!—

 let's a - - way! A - way for the love - ly o - cean cruise!—



s. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

ct. How it teas - es, Gen - tly pleas - es.

s. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

s. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es.

s. A trip to Ber-mu - da who'd re - fuse?

ct. The land of cor-al mer-maid

s. A trip to Ber-mu - da who'd re - fuse?

s. A trip to Ber-mu - da who'd re - fuse?

The land of cor-al mer-maid

The land of cor-al mer-maid

S. Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 Ct. bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,
cresc.

S. let's a - way! We hate de - lay, we hate de -
 Ct. let's a - way! We hate de - lay!
 let's a - way! We hate de - lay, we hate de -
 let's a - way! We hate de - lay, we hate de -
 let's a - way! We hate de - lay!
 let's a - way! We hate de - lay!
ff

S. lay! A - way to Ber - mu - da, Isle of flow'rs!

Ct. A - way to Ber - mu - da, Isle of flow'rs!

lay! A - way to Ber - mu - da, Isle of

lay! A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

cresc.

S. Fair Ber - mu - - - - da,

Ct. Fair Ber - mu - - - - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

S. *Isle of flow'rs!*

ct. *Isle of flow'rs!*

Isle of flow'rs!

Isle of flow'rs!

Isle of flow'rs!

Isle of flow'rs!

Isle of flow'rs!

fff

Incidental Music

Entrance of Geraldine

pp

ppp

Incidental Music

Vivace

pp legato

cresc.

ff *f*

No. 2.

He Says Yes— She Says No

Geraldine, Jack and Chorus

Allegro vivace

The piano introduction is in 2/4 time, marked 'Allegro vivace'. It features a treble and bass staff. The treble staff begins with a series of chords and moving lines, while the bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat).

Geraldine

Geraldine's vocal line (G.) begins with the lyrics: "I re-peat it, I re-peat it! I caught her smil-ing! Smiling!". Jack's vocal line (J.) enters with the lyrics: "Laughing!". The piano accompaniment (p) features dynamic markings: *p* (piano), *ff* (fortissimo), *p* (piano), *ff* (fortissimo), and *p* (piano). The piano part includes arpeggiated chords and moving lines in both staves.

She's an imp be - guil-ing!

Geraldine's vocal line (G.) continues with the lyrics: "She's an imp be - guil-ing!". Jack's vocal line (J.) enters with the lyrics: "I re - peat it, I re - peat it! I say she was laugh-ing!". The piano accompaniment (p) features dynamic markings: *p* (piano) and *tr* (trill). The piano part includes arpeggiated chords and moving lines in both staves.

G. Smiling! Smiling!

J. Laughing! Laughing!

SOPRANO & ALTO Girls Smil - ing! One says laugh and

TENOR Laughing! One says laugh and

BASS Men Laughing! One says laugh and

ff *p* *ff* *p* *ff* *p* *ff* *p*

G. one says smile, Each the oth - er does re - vile!

J. one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

mf

G.

J. Not a smile!

'Twas a smile! _____ 'Twas a smile! _____

Sure-ly, Jack would not de-ceive!

Sure-ly, Jack would not de-ceive!

G. I say yes! _____

J. I say no!

He says no! She says yes!

'Tis not so! He says no! She says yes!

'Tis not so! He says no! She says yes!

G.

J.

There's a dif - frence, we all know.

How is one to know what's so? How is one to

How is one to know what's so? How is one to

G.

J.

There's a dif - frence, we all know.

know what's so? For to laugh is but to chaff!

know what's so? For to laugh is but to chaff!

G. *cresc.*
For to laugh is but to chaff, And a smile is

J. *cresc.*
For to laugh is but to chaff, And a smile is

And a smile is full of guile! For to laugh is but to chaff, And a smile is

cresc.
For to laugh is but to chaff, And a smile is

cresc.
For to laugh is but to chaff, And a smile is

cresc.
For to laugh is but to chaff, And a smile is

cresc.

G. *rit.*
full of guile! Oh!

J. *rit.*
full of guile! Oh!

rit.
full of guile! Oh!

rit.
full of guile! Oh!

rit.
full of guile! Oh!

ff *rit.*

a tempo

G. I re-peat it, I re-peat it! I caught her smil-ing! Smil-ing!

J. *a tempo*

Laughing!

f a tempo

G. She's an imp be-guil-ing!

J. I re-peat it, I re-peat it! I say she was laugh-ing!

f

G. Smil-ing! Smil-ing! Smiling, smiling,

J. Laughing! Laughing, laughing, laughing,

Girls Smiling, smiling,

Men Laughing, laughing,

Laughing, laughing,

p cresc.

ff

G. smiling, smiling! It was a smile!

J. laughing, laughing! It was no smile!

smiling, smiling! It was a smile!

laughing, laughing! It was no smile!

laughing, laughing! It was no smile!

'Twas a smile!

'Twas no smile!

a smile!

no smile!

no smile!

ffz ffz ffz fz

No. 3. Song with Chorus

"Call Me Uncle"

Thurston, Sybil and Chorus

Tempo di Marcia

Thurston

1. Won't you in - tro -
2. I'm a man of

sempre staccato

Sybil

Cer - tain - ly!
And sin - cere.

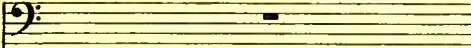
duce me now, my trea - sure?
na - ture el - e - ment - al,

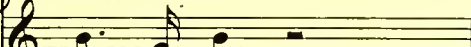
pp

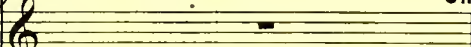
La - dies, al - low me, may I have the plea - sure?
That is why you're so nice and com - pli - ment - al,


If you please!
I a - gree.

Thurston

T.  How d'ye do? Such a lot of
Cer - tain - ly, Ver - y rare dis -

Chorus of Women
 How d'ye do?
As we see.

Chorus of Men (aside)
 He's a tease!
So do wel



T.  ver - y pret - ty girls!
cern-ment then you show.

Chorus of Women
 You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!

Chorus of Men
 You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!



T. *I'm an old-time con-nois-seur of pearls.
You may find me not ex-act-ly slow.*

Chorus of Women

*Sure-ly we won't mind, Sir!
That is what we find, Sir!*

*Sure-ly we won't mind, Sir!
That is what we find, Sir!*

f

T. *Please for-give my free and eas-y,
Then I'm sure you'll un-der-stand me,*

Chorus of Men

*Sure-ly we won't mind, Sir!
That is what we find, Sir!*

*Sure-ly we won't mind, Sir!
That is what we find, Sir!*

p

legato

rit.

T. *Ver-y bright and breez-y way. It's be-cause my hair is streaked with gray.
And my Hand-y - An - dy way. It's be-cause my hair is streaked with gray.*

rit.

REFRAIN
a tempo

39

T. 1-2. All the girl-ies call me "un-cle", Some-thing so quaint and dear,

a tempo
f

T. Some-thing seems to hit me here, When all the girl-ies call me "un-cle",

ff
f

T. Seems so nice and in-ti-mate and near.

ff

Chorus of Women Bet-ter look out!

Chorus of Men Here's a man we'll have to be most care-ful a-bout!

p
ff

Thurston *cresc.*

T. If you love me you will call me "un - cle," call me un - cle, call me

Chorus of Women Call him un - cle, call him

Chorus of Men Call him un - cle, call him

p cresc.

T. un - cle, un - cle! All the girl - ies call me "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

T. 

Some-thing so quaint and dear, Some-thing seems to hit me here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

T. 

girl - ies call him "un - cle?" He's a man to fear!

girl - ies call him "un - cle?" He's a man to fear!

girl - ies call him "un - cle?" He's a man to fear!

girl - ies call him "un - cle?" He's a man to fear!

girl - ies call him "un - cle?" He's a man to fear!

DANCE

The musical score is titled "DANCE" and is written for piano. It consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations and dynamics:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. The word *staccato* is written above the right hand in the second measure.
- System 2:** Continues the melodic and harmonic development with triplet figures in the right hand.
- System 3:** Features a fortissimo (*ff*) dynamic. The right hand has a more active melody with triplets, while the left hand provides a rhythmic foundation.
- System 4:** Includes a crescendo (*cresc.*) marking. The right hand has a melodic line with triplets, and the left hand has a dense, rhythmic accompaniment.
- System 5:** The final system, concluding the piece with a cadence. It features a triplet in the right hand and a final chord in the left hand.

3 *cresc.* 3 3 3 *ff* 3 3 8

Incidental Music

Vivace *pp legato*

Vivace *pp legato*

Vivace *pp legato*

Vivace *cresc.* *sfz*

No. 4. Song

Love Is Like a Firefly

Nina

INTRODUCTION
Moderato

Piano

p

Cello

legato

The musical score is written for piano and cello. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The piano part is marked 'p' (piano) and 'legato'. The cello part is marked 'Cello' and 'legato'. The score is divided into four systems. The first system shows the piano and cello parts. The second system shows the piano part with a right-hand (r.h.) and left-hand (l.h.) part. The third system shows the piano part with a right-hand (r.h.) and left-hand (l.h.) part, and a 'cresc.' (crescendo) marking. The fourth system shows the piano part with a right-hand (r.h.) and left-hand (l.h.) part, and a 'f' (forte) marking.

Nina

f Ah! *pp* Ah!

Fl. *p* Harp *pp* *p* *pp*

N. Ah! Ah! Ah!

Ob. *p*

N.

Horns *rit.* *f* *atempo* *rit.*

Ed. *

Moderato

N. 1. La-dies fair, la-dies fair, Hear me! I've some-thing new to tell to you.
2. La-dies fair, If you care Dear - ly De-light - ful wedding-steps to take,

atempo *stacc.*

N.

If I please, if I please, Cheer me! But don't for - get your pen - nies,
An - gle not, Dan - gle not; Clear - ly, The stout - est strings are known to

N.

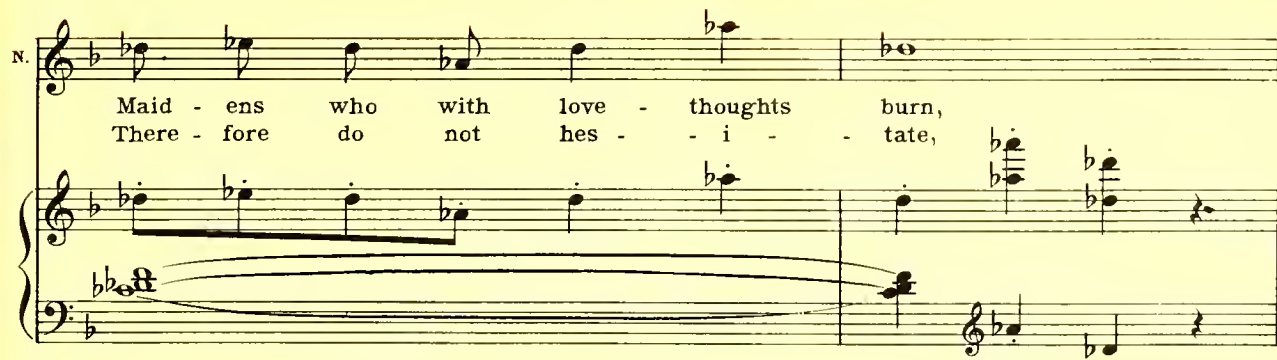
too. break. La - dies fair, la - dies fair, Heed me! I'm
Gen - tle - men, Be you then War - y!

N.

go - ing to give you good ad - vice. Man and maid, man and maid
If a flow - er comes to view, Pick it quick, Turn the trick,

N.

Need me! I have a se - cret with - out price.
Ver - - - y Much as tho' it were your due.

N.  Maid - ens who with love - thoughts burn,
There - fore do not hes - i - - tate,

N.  Lads who for sweet la - dies yearn, Hear me! Come gath - er
Do not make a maid - en wait; Snatch her, If you would

N.  near me: This sim - ple les - son you all should learn:
catch her! Or you will find it is all too late.

Quasi gavotta

N.  1-2. Love is like a fire - fly— That glimmers by, And dies while it is gleam - ing.

N. *molto rit.*

There - fore when you see it nigh, — You must be ver - y sly, Ev - er sly,

N. *a tempo*

Nev - er shy. When with - in her twink - ling eye — You see the

(rit.) *a tempo*

N. *cresc.* *f*

ten - der love - light bright - ly beam - ing, For - tune try! Em -

N. *animato*

brace her while you may, Or she will say: Good - bye! —

f *p animato* *rit.* *f*

No.5. Duet "Something"

Suzette and Jenks

Moderato

Suzette

Jenks

Piano

pp

pp

8

rit.

S.

J.

Jenks

You would set a task;

Suzette

Some-thing I can - not tell.

What the need, I ask?

He who gives his aid,

S. *rit.* *a tempo*
That know I ver-y well; But do not be a-fraid,

J.
Al-ways must be paid.

S. For I am a maid Who has al-ways kept her prom - ise.

J.

S. *rit.*
Yes, I prom-ise!

J. *molto rit.*
I have al-ways heard, Maid-ens break their word: Prom-ise! Prom-ise!

REFRAIN *a tempo*

S. *a tempo*
Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that

J.
Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. can be shown Best by a sigh. Tell you? I dare not try.

J. can be shown Best by a sigh. Tell me?

S. May-be you won-der why? Well, dear, if I should tell, dear, You'd be as

J. Come, dear! why don't you try? Well, dear, if you don't tell, dear, You're not as

S. wise as I.

J. wise as I.

Allegro

rit.

*Red. **

Suzette

S. *Of-ten I've been told, If a man you'd hold —*

J. *Jenks*

Give him your con - fi - dence!

a tempo

S. *No, in-deed, you're wrong; Jol-ly him a-long!*

J. *You call that re-com-pense? Be-*

rit.

S. *lieve me, dear, your plan Won't im-press a man. He would see you ac-qui - escing.*

J. *lieve me, dear, your plan Won't im-press a man. He would see you ac-qui - escing.*

a tempo

S. *It be-gins to dawn, What you want is "con" - fess-ing, 'fess-ing. I'm con-fess-ing.*

J. *It be-gins to dawn, What you want is "con" - fess-ing, 'fess-ing. I'm con-fess-ing.*

cresc.

rit.

8

REFRAIN

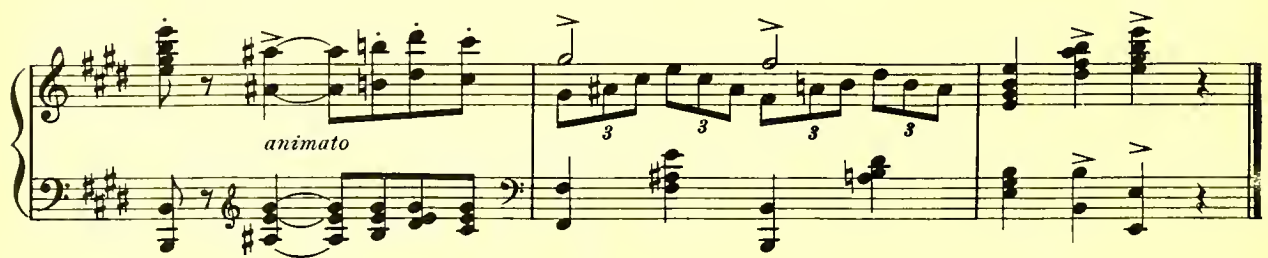
S. *a tempo*
Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that
J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. can be shown Best by a sigh. Tell you? I
J. can be shown Best by a sigh. Tell me?

S. dare not try. May - be you won-der why? Well, dear, if I should
J. Come, dear! why don't you try?

S. tell, dear, You'd be as wise as I.
J.

DANCE



Incidental Music

Animato

pp

No. 6. Song
 "Giannina mia"

Nina

Allegro moderato

Nina

N. 

1. In my gon - do - la,
 2. Soon the moon will be

N. 

love, let us glide O'er the drow - sy, blue la -
 drown'd in the tide, And her path of gold will

N. 

goon, And float on the yel - low tide, Where
 fade; And the blue la - goon will hide In

pp *p*

Ped. *

N. sleeps the dream - ing - moon. I'll fash - ion a
 night's ob - lit - - ring - shade. And the pearls that I

N. crown you'll a - dore From the gold that lies shim - mer - ing
 place in your hair Will - die as the gold and its

N. there, And the sil - ver - y pearls from the dripping oar
 sheen; You a - lone will re - main for me ra - diant there,

N. I will set in your hair.
 You shall still be my queen.

N. *1-2. For* _____ *I a - dore,* _____ *I a - dore you, Gian - ni-na mi - a!* *More,* _____ *more and*

legato *accel.* *rit.* *a tempo*

N. *more,* _____ *I a - dore you, Gian - ni-na mi - a!* *Queens there have been, who in*

accel. *rit.* *p a tempo*

N. *ag - es of old* *Shone more re-splendent with jew - els and gold,*

animato *cresc.*

N. *Precious jew - els not half so rare, dear,* _____ *As the splen-dor* _____

f *sf*

N. *molto rit.* *a tempo*

— of your wondrous hair, dear. For — I a - dore, — I a -

l. h. *molto rit.* *a tempo*

N. dore you, Gian - ni - na mi - a, More, — more and more — I a - dore you, Gian - ni - na

N. *animato* *molto rit.*

mi - a! My heart's your throne, dear, my heart's your throne, dear, There you shall

animato *mf* *cresc.* *tr* *molto rit.*

N. *accel.*

rule a - lone, a - lone!

ff *fff* *accel.* *sf*

No 7. Finale

"I've found it at last"

Soloists and Chorus

Allegro Franz *f*

F. I've found it at last, I've found it! Ha ha! You lit-tle

animato

F. rascal, you've got it, you've got it! The voice for which I've searched so

F. long, the voice for which I've searched so long! By gol-ly! its- yes, it is a

Nina

N. The old man's a-gone what you call it cra - zy!

F. dai - sy! Lis - ten!

Moderato

F.

I can make you great! You come with me, don't hes-i -

SOPRANO He can make him great!

ALTO He can make him great!

Chorus TENOR He can make him great!

BASS He can make him great!

He can make him great!

Moderato

F.

tate! I can make you rich! I can make you great!

don't hes-i -tate! He can make him rich!

don't hes-i -tate! He can make him rich!

don't hes-i -tate! He can make him rich!

don't hes-i -tate! He can make him rich!

87

Jack

But

I can make you great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

Allegro animato Mrs. Van Dare

No, no, we can-not take the lit-tle rag - a -

Franz, we can not take the boy a - long!

Franz

Why not?

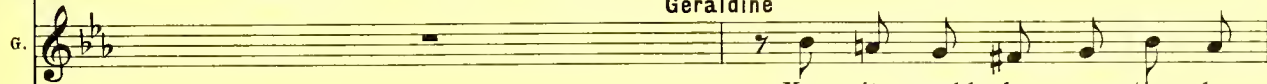
Allegro animato

Nina



She call it me a muf - fin?

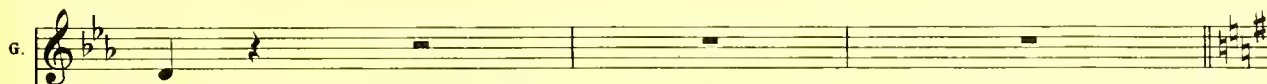
Geraldine



Yes, it would be en - tire - ly

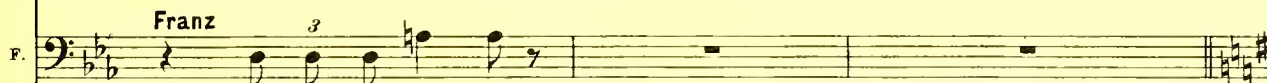


muf - fin!



wrong.

Franz



Then you re - fuse it?

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

Yes, we re - fuse it.

*molto rit.*

a tempo

Then I must lose it, this an - gel - voice!

Yes, you must

Yes, you must

Yes, you must

Yes, you must

a tempo

Then I must lose it, this an - gel - voice!

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

rit.

T.  The lad's address why don't you learn? We'll find him then on our re -

 The lad's address why don't you learn?

 The lad's address why don't you learn?

 The lad's address why don't you learn?

 The lad's address why don't you learn?

 Fast

T.  turn.

F.  Franz

 If I leave him now I'll nev-er find him,

 We'll find him then on our re - turn. You leave him now, you leave him

 We'll find him then on our re - turn. You leave him now, you leave him

 We'll find him then on our re - turn. You leave him now, you leave him



G. 

F. 















G. 















G. Who can tell! Per-haps it's just as well, For he may be a
 Girls
 Per-haps it's just as well, per-haps it's just as well,
 Per-haps it's just as well, per-haps it's just as well,
 Per-haps it's just as well,
 Per-haps it's just as well,

G. lit-tle vandal, Who can tell!
 He may bring dis-grace and scandal, Who can tell!
 He may bring dis-grace and scandal, Who can tell!
 He may bring dis-grace and scandal, Who can tell!
 He may bring dis-grace and scandal, Who can tell!

N. **Nina**

Don't put your-self ex - cit - ed, don't put your-self ex -

N. cit - ed! I would not go, I would not go - not e - ven tho' in -

N. vit - ed! Oh no, no! _____ I

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

N. *molto rit.*
would not go, I would not go- not e - ven tho' in - vit - ed!

molto rit.
would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.
would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.
would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.
would not go, he would not go- not e - ven tho' in - vit - ed!

Allegro Captain
c. Haul a-way that line!

ff a tempo

TENOR
Haul a-way that line! All aboard! all aboard!

BASS
Haul a-way that line!

We're rea - dy to clear,

We're rea - dy to clear,

We're rea - dy to clear, we're rea - dy to

We're rea - dy to clear, we're rea - dy to

N. Nina

A -

we're rea - dy to clear, we're rea - dy now to clear! A -

we're rea - dy to clear, we're rea - dy now to clear! A -

clear, we're rea - dy now to clear!

clear, we're rea - dy now to clear!

N. way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

way for a love - ly o - cean cruise!

way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

The sweep of the soft salt breez - es,

N. How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es!

N.

trip to Ber-mu - da who'd re - fuse, _____

The land of cor - al mer-maid bow - ers.

trip to Ber-mu - da who'd re - fuse, _____

trip to Ber-mu - da who'd re - fuse, _____

The land of cor - al mer-maid bow - ers.

The land of cor - al mer-maid bow - ers.

Suzette: "Nina, look out!" **Nina** (sees Corelli enter) **Corelli:** "So here you are! Antonio Colombo, he tell me,

ff animato

what you do!"

Vivace

Geraldine

G.  Run, my lad, run!

J.  Run, my lad, run!

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look

 Run, my lad, run, my lad! Look

Vivace



G.  The man is mad, the man is mad! Hurry, hurry! don't you wait,

J.  Run, lad, The man is mad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-



G. my lad, don't wait! Run, my lad,
 J. dad-dle, or 'twill be too late! Run, my lad,
 dad-dle, or 'twill be too late! Run, my lad, run, my
 dad-dle, or 'twill be too late! Run, my lad, run, my
 dad-dle, or 'twill be too late! Run, my lad, run, my
 dad-dle, or 'twill be too late! Run, my lad, run, my

G. run! Look out, look out! Go on and run, my lad, Oh
 J. Look out, or you will wish you had! Run, my lad, Oh
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

G. run, my lad, oh run, my lad!

J. run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!

run, my lad, oh r- r- r- r - un, my lad!



G. [Musical notation]

J. [Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]



pp *sfz*

Act II

No. 8. Introduction

Con fuoco

Maestoso

The musical score is written for piano and organ. It begins with a piano introduction in 3/4 time, marked *Maestoso*. The piano part features a series of chords and moving lines, while the organ part provides harmonic support with sustained chords and moving bass lines. The tempo and dynamics change to *Con fuoco* and *f* (forte) in the second system. The organ part includes a section marked *poco meno* (poco meno) in the fifth system. The score concludes with a final chord in the sixth system.

Allegro moderato

The musical score is written for piano in 3/4 time, key of D major (indicated by two sharps). The tempo is marked "Allegro moderato". The notation consists of six systems of two staves each (treble and bass clef).

- System 1:** Starts with a piano (*p*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Includes piano-piano (*pp*) dynamics and accents. The right hand has a melodic line with a fermata, and the left hand continues the accompaniment. A "Ped." (pedal) marking is present.
- System 3:** Continues the melodic and accompanimental themes. It includes a "Ped." marking and a double asterisk (*) indicating a specific performance instruction.
- System 4:** Features a piano (*p*) dynamic. The right hand has a melodic phrase, and the left hand has a descending eighth-note scale. A "Ped." marking is present.
- System 5:** Includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The right hand has a melodic line, and the left hand has a descending eighth-note scale. A "broadly" marking is present.
- System 6:** Includes piano-piano (*pp*) dynamics and a ritardando (*rit.*) marking. The right hand has a melodic phrase, and the left hand has a descending eighth-note scale. A "Ped." marking is present.

Various musical notations are used throughout, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 7, 8). The score concludes with a double bar line and a final chord.

legato accel. rit. a tempo

accel. rit. *p* a tempo

animato cresc. *f*

f molto rit. l.h.

a tempo

animato *mf* cresc. tr.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with three sharps (F#, C#, G#). The notation includes various tempo markings such as *legato*, *accel.*, *rit.*, *a tempo*, *animato*, and *molto rit.*. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Performance instructions like *l.h.* (left hand) and *tr.* (trill) are also present. The music features a variety of rhythmic patterns, including chords, arpeggios, and melodic lines with slurs and accents.

molto rit.

ff *fff* *accel.* *f*

8

Cello

Fl.

7

Clar.

8

7

8

rit.

attacca
Barcarolle

No. 8. Opening Chorus
 Barcarolle
 A. In Sapphire Seas

Sybil and Chorus

Moderato

Flute
 obbligato

Sybil

sempre stacc.

The sleep - y, nod - ding

Moderato

s. palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the

s. lil - y yields Her slum-ber - steep'd per - fume, — All drows - y as the

S. lil - y yields Her slum - ber - steep'd per - fume. Ber - mu - da's sun bends

S. low and smiles, And stills the sum - mer breeze — As though a - fraid to

S. wake these isles, A - sleep in sap - phire seas. The sleep - y, nod - ding

Soprano

Alto

Tenor

Bass

The sleep - y, nod - ding

palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

lil - y yields Her slum - ber - steep'd per - fume.
 lil - y yields Her slum - ber - steep'd per - fume, All
 lil - y yields Her slum - ber - steep'd per - fume, All
 lil - y yields Her slum - ber - steep'd per - fume, All
 lil - y yields Her slum - ber - steep'd per - fume, All

drows - y as the lil - y yields Her slum - ber - - steep'd per-fume.
 drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-
 drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-
 drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-
 drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

Ber - mu - - da's sun - bends low
 mu - da's sun bends low and smiles, And stills the sum - mer breeze As
 mu - da's sun bends low and smiles, And stills the sum - mer sum - mer breeze As
 mu - da's sun bends low and smiles, And stills the sum - mer breeze As
 mu - da's sun bends low and smiles, And stills the sum - mer breeze As

and smiles, A - sleep in sap - phire

though a - fraid to wake these isles A - sleep, a - sleep in sap - phire

though a - fraid to wake these isles A - sleep, a - sleep in sap - phire

though a - fraid to wake these isles A - sleep in sap - phire seas, a -

though a - fraid to wake these isles A - sleep in sap - phire seas, a -

seas.

seas.

seas.

sleep.

sleep.

pp

Ad.

No. 9. English March
 Tommy Atkins on a Dress-Parade
 "I want to be a jolly soldier"

Nina

Marziale

pp

pp

cresc.

ff

ff

(Repeat till ready)

Nina

N. 

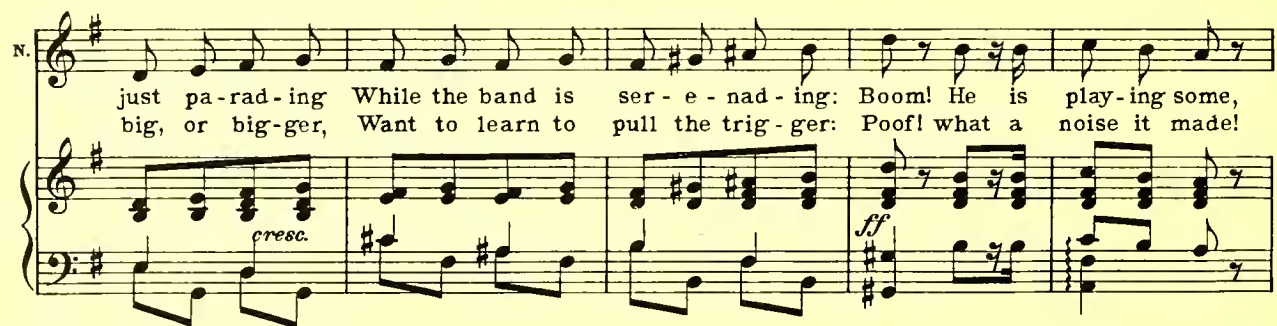
1. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;
 2. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;

N. 

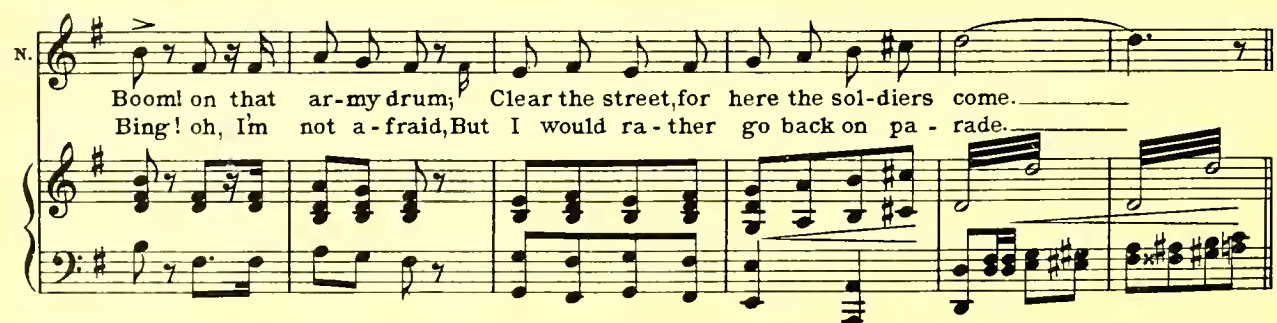
Cap-tain, with straps; Ser-geant, or p'raps Head of all, A gen-e-ral,
 Sword by my side, Hors-es to ride, Sad-dle-bags, Ar-my-rags,

N. 

King, or an-y-thing! But best of all, but best of all Tom-my At-kins
 Boots and ev-ry-thing! I want a gun, I want a gun, I want a gun that

N. 

just pa-rad-ing While the band is ser-e-nad-ing: Boom! He is play-ing some,
 big, or big-ger, Want to learn to pull the trig-ger: Poof! what a noise it made!

N. 

Boom! on that ar-my drum; Clear the street, for here the sol-diers come.
 Bing! oh, I'm not a-fraid, But I would ra-ther go back on pa-ra-de.

Refrain

N. 1-2. Tom - my At-kins on a dress - pa - rade Stirs the heart of ev'-ry man and

No. 10. Duet

Sympathy

WALTZ-SONG

Geraldine and Thurston

INTRODUCTION
Tempo di Valse

Voice

Piano

mf

pp

rit.

l. h.

Thurston 1. Has some one been such a naught - y boy? Ger. Um - hm! —

Geraldine 2. You don't think I am at all to blame? Thurst. Um - uh! —

p

mf

pp

Um - hm! — Thurst. Robbed your poor heart of its peace and joy?

Um - uh! — Ger. I think his ac - tions are just a shame.

mf

pp

p

Copyright, 1912, by G. Schirmer, Inc.

Copyright renewed 1940

Depositado conforme á la ley de la Republica Mexicana en el año MCMXII
por G. Schirmer (Inc.), Propietarios, Nueva York y Mexico

Ger. Um - hm! — Um - hm! — Thurst. Dry up those dew - drops and
Thurst. Um - uh! — Um - uh! — Ger. There's not a thing that I

look at me! What you're in need of is sym - pa - thy.
would not do, If on - ly he would be sweet like you.

rit.

REFRAIN

a tempo

You need sym - pa - thy, sym - pa - thy, just
I need sym - pa - thy, sym - pa - thy, just

a tempo

sym - pa - thy! You won't think I am free,
sym - pa - thy! I won't think you are free,

rit. *a tempo*

You will not scold or say I am bold When I treat
I will not scold nor say you are bold When you treat

rit. *a tempo*
p

you ten - der - ly, ten - der - ly! Don't
me ten - der - ly, ten - der - ly! Don't

cresc. *rit.*

blame me, for you know I'm but show - ing
blame me, for I know you're but show - ing

cresc. *frit.*

a tempo

1. sym - pa - thy! - thy!
2. sym - pa - thy! - thy!

a tempo

REFRAIN

Geraldine

G. I need sym - pa - thy, Sym - pa -

T. You need sym - pa - thy, Sym - pa -

a tempo

p

G. thy, just sym - pa - thy! I won't think you are

T. thy, just sym - pa - thy! You won't think I am

G. free, I will not scold or say you are bold, When you

T. free, You will not scold or say I am bold, When I

rit.

rit.

rit.

a tempo

G. treat me ten - der - ly, ten - der -

T. treat you ten - der - ly, ten - der -

a tempo

p

G. ly; Don't blame me, for I

T. ly; Don't blame me, for you

cresc.

cresc.

cresc.

rit. *a tempo*

G. know you're but show - ing sym - pa - thy! _____

rit. *a tempo*

T. know, I'm but show - ing sym - pa - thy! _____

rit. *a tempo*

Incidental Music

Very slowly

[illegible]

No. 11. A Woman's Smile

INTRODUCTION

Andantino

Andantino

pp

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a piano introduction in 3/4 time, marked 'And. cantabile'. The key signature has one flat (B-flat). The score is written for piano with a grand staff (treble and bass clefs). The melody is primarily in the right hand, with accompaniment in the left hand. The tempo marking 'And. cantabile' is present. The system concludes with a double bar line.

Jack
Andantino

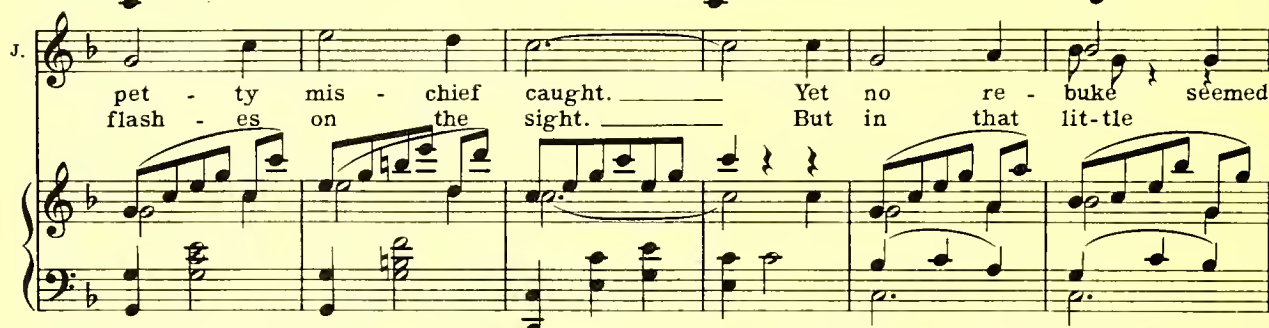
J. 

1. She caught me look - ing as she smiled, I felt my face grow
2. She smiled on me a taunt - ing smile As fleet - ing as the

legato

J. 

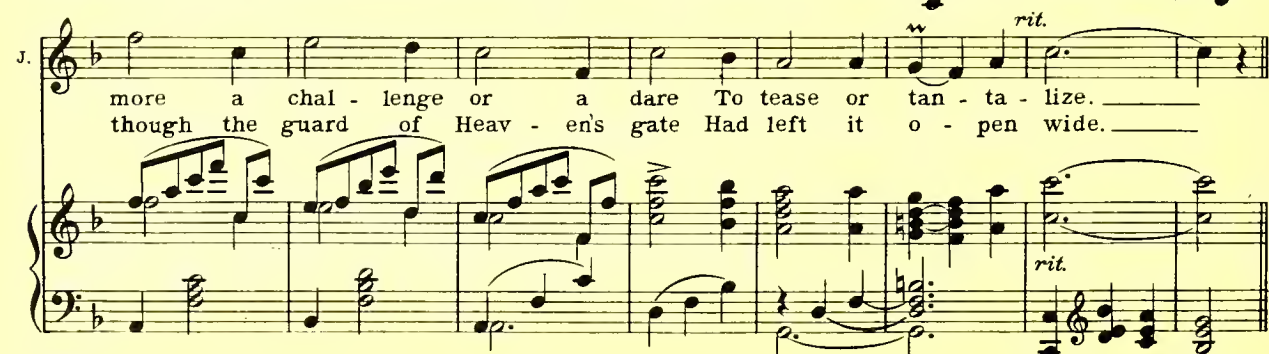
hot light Like some em - bar - rassed, guilt - y child In
Thro' quiv - 'ring leaves, that dies the while It

J. 

pet - ty mis - chief caught. Yet no re - buke seemed
flash - es on the sight. But in that lit - tle

J. 

writ - ten there With - in her laugh - ing eyes, 'Twas
mo - ment's fate My world seemed glo - ri - fied, As

J. 

more a chal - lenge or a dare To tease or tan - ta - lize.
though the guard of Heav - en's gate Had left it o - pen wide.

rit.

Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

No.12

De trop

Jenkins, Pietro, Suzette

Allegretto

Voice Jenkins

Piano

1. Ex -
2. I

mf *p*

Suzette and Pietro Jenkins

cuse me, do I un - der - stand you said - "De trop"! It is
ga - ther, then, you mean I'm one too much? Oui! oui! The

Suzette and Pietro

tak - en from the French, is it not? Quite so! And it
straw that broke the pa - tient cam - els back? Oui! oui! An un -

Jenkins

has a mean - ing that a man like you should know! Ver - y
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

Copyright, 1912, by G. Schirmer, Inc.

Copyright renewed 1940

Suzette Pietro

well! I'm wait-ing to be taught. Won't you lis-ten, then, to me? Won't you
see! The fifth wheel to a hack! Two is com-p'ny, you'll al-low, Two is

mf

lis-ten, then, to me? It has a ver-y pret-ty mean-ing, you'll a-gree!—
com-p'ny, you'll al-low,— Three is us-u-al-ly a ri-ot or a row!—

ff

Pietro and Suzette Jenkins Pietro and Suzette

1-2. De trop! Sounds so French and pret-ty! De trop!

mf *f*

Jenkins Suzette Jenkins

Sounds so 'cute and wit-ty! A word you've no doubt heard! You

mf

Pietro & Suzette Jenkins

don't know what it means? Oh what a pit- y! De trop!

ff *mf*

Pietro Jenkins Suzette

When you use it right- ly-- De trop! Sim- ply says po- lite- ly,

cresc.

Pietro and Suzette Jenkins

Va-moose! You're of no use! You are sim- ply butt- ing in! I am

ff marcato

Pietro and Suzette

sim- ply butt- ing in! So for good- ness' sake, please go! go!

cresc. *ff* *f*

No. 13. Quintet

"We're going to make a man of you"

Nina, Jack, Jenkins, Thurston, Franz

INTRODUCTION

Allegretto

N. *Nina (whistle)*

J. *Jack*

F. *Franz*

1. A
2. You'll

1. We're going to make a man of you,
2. We'll send you off to col - lege, too,

N.

J. reg - 'lar fel - low thro' and thro!
play foot-ball and join the crew,

T. *Thurston*

All the things a man should do;
You'll learn the names of ev - 'ry brew,

(whistle)

N.

Jenkins

We're going to teach you all our tricks, Both old and new.
They'll teach you how to swear in Greek, And smoke and chew.

The musical score is for the song 'The Whiffles'. It features three parts: a whistle part (N.), a vocal part (Jenkins), and a piano accompaniment. The whistle part consists of a single melodic line. The vocal part includes the lyrics: 'We're going to teach you all our tricks, Both old and new. They'll teach you how to swear in Greek, And smoke and chew.' The piano accompaniment is written for both the right and left hands, featuring a mix of chords and single notes. The score is set in 2/4 time and includes a key signature of one flat (B-flat).

Nina

N. *(Soprano)*

Jack

J. *(Tenor)*

Jenkins

Jb. *(Bass)*

Thurston

T. *(Tenor)*

Franz

F. *(Bass)*

Lyrics:

A man of me!
A man of me!

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

Instrumental:

(Piano)

N. 

J. 
 show you things you ought to do, In fact, we'll mention just a few:
 show you things you ought to do, In fact, we'll mention just a few:

Js. 
 show you things you ought to do, In fact, we'll mention just a few:
 show you things you ought to do, In fact, we'll mention just a few:

T. 
 show you things you ought to do, In fact, we'll mention just a few:
 show you things you ought to do, In fact, we'll mention just a few:

Fr. 
 show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to
 show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to



N. 

J. 
 To cast a line and hold it firm,
 We'll take you to the col-lege gym,

Js. 
 And
 We'll

T. 
 We'll teach you how to fish, to boot,
 To play base-ball and catch and throw;

Fr. 
 hunt and shoot,
 ride and row,



N.  1-2. That's ver-y fine, But not ex-act-ly in my line! They

J.  1-2. We're

Js.  how to hook the wriggling worm. 1-2. We're
teach you how to box and swim.

T.  1-2. We're

Fr.  1-2. We're



N.  want to make a very manly man of me.

J.  going to make a very manly man of you.

Js.  going to make a very manly man of you.

T.  going to make a very manly man of you.

Fr.  going to make a very manly man of you.



No. 14. Song with Chorus

The Beautiful Ship from Toy-Land

Franz and Men's Chorus

Moderato

pp legato

mf *p* *molto rit.* *attacca*

Franz

There's a beau-ti-ful, beau-ti-ful ship that hails From the

Chorus of Men

p **Tenor**

La la la la la la la la la la la la.

p **Bass**

La la la la la la la la la la la la.

p

F. land of play-things and toys, In a shimmering sea of love it sails, And 'tis
 from the land of play-things and toys. La la la la la la la.
 from the land of play-things and toys. La la la la la la la.

F. own'd by girl-ies and boys. To ev-'ry port in the wide, wide world It is
 And 'tis own'd by girl-ies and boys. To ev-'ry port in the world
 And 'tis own'd by girl-ies and boys.

F. bound to wan-der and roam; But anchors at last with its pen-nants furld In a
 La la la la la la la.
 It is bound to wander and roam; La la la la la la la.

*molto rit.**a tempo*

F. beau-ti - ful har-bor call'd home. Oh beau - ti - ful ship from Toy - land,

Har - bor call'd home. Oh beau - ti - ful ship from Toy - land, With your

Har - bor call'd home. Oh beau - ti - ful ship from Toy - land, With your

molto rit. *a tempo*

F. Beau - ti - ful ship from Toy - land, With your toys, Bear - ing your mes - sage from Joy - land To

toys, toys, toys, Bear - ing your mes - sage from Joy - land To

toys, toys, toys, Bear - ing your mes - sage from Joy - land To

rit. *a tempo*

F. lit - tle — girl-ies and boys! We'll keep the port o - pen as long as we can, For the

lit - tle girl-ies and boys! We'll keep the port o - pen as long as we can, For the

lit - tle girl-ies and boys! We'll keep the port o - pen as long as we can, For the

rit. *a tempo*

F. *molto rit.*

ti - ni - est boy must some day be a man, Who'll long-ing-ly sigh, As it

pp molto rit.

ti - ni - est boy must some day be a man, He'll long-ing-ly sigh,

pp molto rit.

ti - ni - est boy must some day be a man, He'll long-ing-ly sigh,

pp molto rit.

F. *a tempo*

passes him by, This beau-ti - ful ship from Toy - - land,

molto rit.

As it passes him by, — Beau-ti - ful ship from

molto rit.

As it passes him by, — Beau-ti - ful ship from

molto rit. *a tempo*

F. *rit.*

beau-ti - ful ship from Toy - - - land.

rit.

Toy - - - land.

rit.

Toy - - - land.

pp molto rit. *ppp*

F. *p*

its sails have been wo - ven with

La la la la la la la la la la la la

La la la la la la la la la la la la

p

F. thoughts of love, And made with a fa - ther's care; And are

la la la And made with a fa - - ther's care.

la la la And made with a fa - - ther's care.

F. fill'd with a breeze that's born a - bove. 'Tis the breath of a moth - er's

La la la la la la la. 'Tis the breath of a

La la la la la la la. 'Tis the breath of a

F. pray'r. And man - y a faith - ful, lov - ing hand Keeps its
 moth - er's pray'r. a faith - ful, lov - ing hand
 moth - er's pray'r.

F. helm to the com - pass true, A - way from the rocks and the
 La la la la
 Keeps its helm to the com - pass true. La la la la
 rit.

F. treach - er - ous sands, To bring it safe home to you. Oh, a tempo
 la la la Home to you. Oh, a tempo
 la la la Home to you. Oh, a tempo
 molto rit. a tempo

F. *rit.*
 beau - ti - ful ship from Toy - land, beau - ti - ful ship from Toy - land, With your toys
 beau - ti - ful ship from Toy - land, With your toys, toys, toys,
 beau - ti - ful ship from Toy - land, With your toys, toys, toys,

F.
 Bear - ing your mes - sage from Joy - land To lit - tle _____
 Bear - ing your mes - sage from Joy - land To lit - tle girl - ies and
 Bear - ing your mes - sage from Joy - land To lit - tle girl - ies and

F. *rit.* *a tempo*
 girl - ies and boys! We'll keep the port o - pen as long as we can, For the
rit. *a tempo*
 boys! We'll keep the port o - pen as long as we can, For the
rit. *a tempo*
 boys! We'll keep the port o - pen as long as we can, For the

molto rit.

F. ti - ni - est boy must some day be a man, Who'll long - ing - ly sigh, As it

pp molto rit.

ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,

pp molto rit.

ti - ni - est boy must some day be a man, He'll long - ing - ly sigh,

pp molto rit.

a tempo

F. passes him by, This beau - ti - ful ship from Toy - land,

molto rit.

As it passes him by, — Beau - ti - ful ship from

molto rit.

As it passes him by, — Beau - ti - ful ship from

molto rit.

a tempo

rit.

F. beau - ti - ful ship from Toy - land!

rit.

Toy - land!

rit.

Toy - land!

pp molto rit.

ppp

No. 15. Song

"When a Maid Comes Knocking at your Heart"

Nina, with Jack and Thurston

Moderato



Nina

a tempo

N. *a tempo*

1. When a lit-tle girl is un-ex-pect-ed, I sup-pose she's got to
 2. I am ver-y sor-ry I have grieved you, I am ver-y sor-ry

a tempo

N.

be re-ject-ed; Still, 'twas an-gels who se-lect-ed
 I've de-ceived you, I won't mind it if you scold me,

N. *rit.* *a tempo*

Her, nor was her wish in-spect-ed! If I on-ly knew a
 If with-in your arms you'll hold me. If you real-ly feel that

rit. *a tempo*

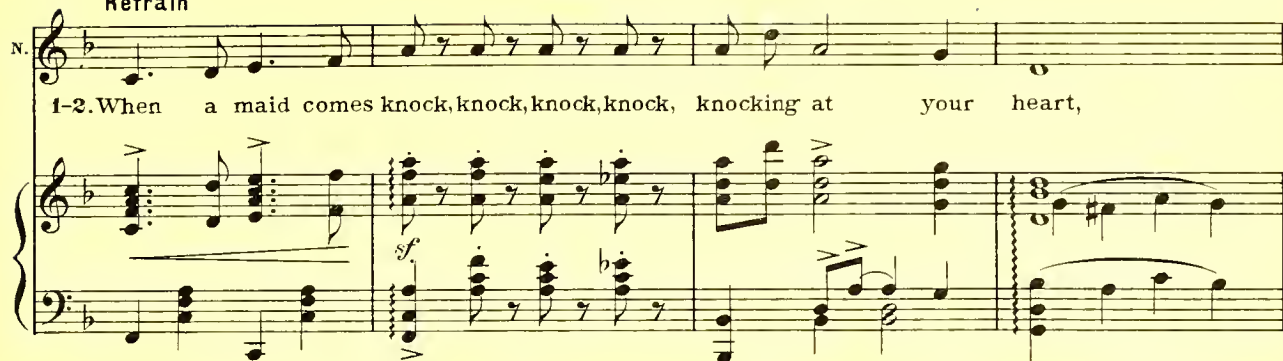
N. *fay or fair - y, She might change my fate so sol - i - ta - ry;*
you must doubt me, May - be it is best to do with - out me;

N. *cresc.*
But since there's no fair - y, May be you could va - ry
Just this once ex - cuse me! Must you then re - fuse me?

N. *poco meno*
Just e - nough to change your view. If you on - ly could, dear,
May - be I could bring you joys. What a ver - y wear - y

N.
If you on - ly would, dear, May - be a girl might do: —
World 'twould be, - and drear - y, If we should all be boys. —

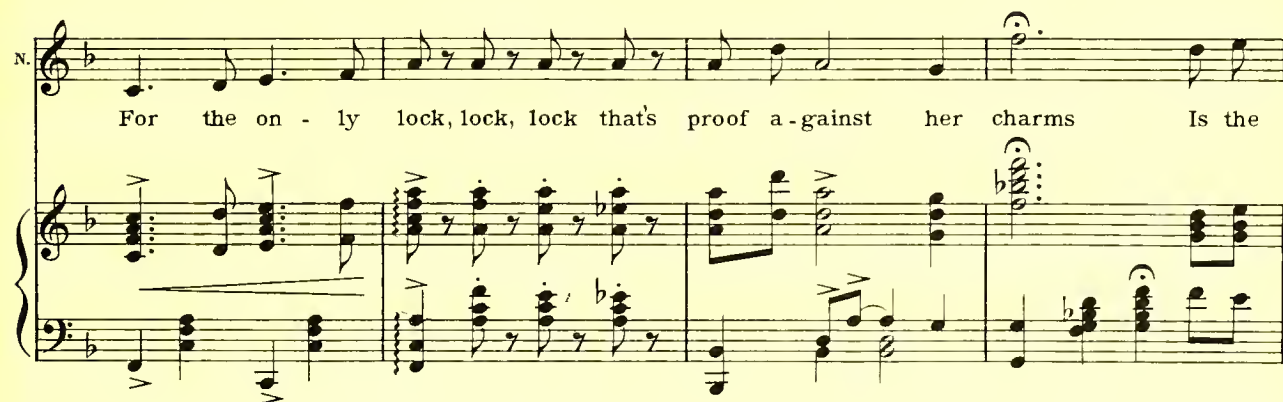
Refrain

N. 

1-2. When a maid comes knock, knock, knock, knock, knocking at your heart,

N. 

There's no use in talk, talk, talk, or bidding her de - part;

N. 

For the on - ly lock, lock, lock that's proof a - gainst her charms Is the

N. 

olden lock, is the golden lock, It's the lock that locks her in your arms. —

D.C.

D.C.

Red. *

Nº 16. Finale
 "See! my cloak!"
 Soloists and Chorus

Allegro moderato

The piano introduction is in B-flat major, 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Sybil

S. See! my cloak!

G. A thief!

Chorus A

This system contains the vocal staves for Sybil (Soprano), Geraldine (G), and the Chorus, along with the piano accompaniment. Sybil enters with the line "See! my cloak!". Geraldine responds with "A thief!". The Chorus then enters with a single note "A". The piano accompaniment continues with its eighth-note pattern, adding some harmonic texture in the right hand.

Nina

N. No!

G. The

thief! a thief!

thief! a thief!

This system continues the vocal and piano parts. Nina (N) enters with "No!". Geraldine (G) continues with "The". The vocal staves for the Chorus (S, G, and another G) sing "thief! a thief!". The piano accompaniment becomes more complex, featuring sixteenth-note runs and chords, marked with a forte (*ff*) dynamic. The system ends with a final chord in the piano.

Allegro con moto

G. Fire-fly! What are you do - ing

The Fire-fly!

The Fire-fly!

Allegro con moto

N. Nina Try-ing to leave.

G. here?

Soprano What are you do - ing here?

Alto What are you do - ing here?

Tenor What are you do - ing here?

Bass What are you do - ing here?

Mrs. Van Dare

V. D.

What brought you here?

Try - ing to leave! What brought you

Try - ing to leave! What brought you

Try - ing to leave! What brought you

Try - ing to leave! What brought you

f *cresc.*

Nina

N.

You ask, who brought me?

here? Yes, tell us who!

here? Yes, tell us who!

here? Yes, tell us who!

here? Yes, tell us who!

here? Yes, tell us who!

ff

Nina (to Mrs. Van Dare)

N. You brought me! Mrs. Van Dare *rit.* She

V. D. I brought you?

p *rit.* *p*

V. D. wax - es ver - y wit - ty, The po - lice will help her find a civ - il

V. D. tongue! Jack, call up the cit - y!

p

Chorus

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

N. *Nina*

The po-lice? No, no! There's nothing I have done that's wrong! Oh

tongue!

tongue!

tongue!

tongue!

Allegro

f

N. please, Mis-ter Jack, you tell them so!

G. *Geraldine*

She calls him Mis-ter Jack!

She

She

She

She

g. 

Fa - mil - i - ar - i - ty

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

g. 

Fa - mil - i - ar - i - ty

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

we fear,

we fear,

Some mys-ter-y is here we fear, But

Some mys-ter-y is here we fear, But

The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Yes, who can make it clear?

Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

His name, But

His name, But

She seems to know his name, his name,

She seems to know his name, his name,

who'll ex - plain? Who'll ex - plain? Who

who'll ex - plain? Who'll ex - plain? Who

But who'll ex - plain? But who'll ex - plain,

But who'll ex - plain? But who'll ex - plain,

will ex - - plain? _____

will ex - - plain? _____

will ex - - plain? _____

will ex - - plain? _____

Allegro con moto Jack

Allegro con moto Jack

J. 

There's real-ly no-thing to wor-ry a-bout, No need of ac - ri -

sempre stacc.

J. *moderato*

mo - - ny; And now_ our lit - tle se - cret's out, She is, or was, our

cresc. *rit.*

The musical score is written for a vocal soloist and piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'a tempo'.

The vocal line consists of four staves. The first staff contains the lyrics 'To - ny.' followed by a long rest. The subsequent three staves contain the lyrics 'There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And'. The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is also marked 'a tempo' for the piano part.

Vocal Part:

To - ny.

a tempo

There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

a tempo

There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

a tempo

There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

a tempo

There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

Piano Part:

a tempo

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

rit.

Vivo

G. *Animato*

So then she *is* a thief!

T. *Animato*

Do be careful, pray!

fz

3 *3* *3*

G. An hour since called up to say

Mrs. Van Dare

V. D. An of - fi - cer

cresc.

3 *3* *3* *3*

Nina *rit.* *a tempo*

Geraldine

They want-ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

rit. *f a tempo*

N. want-ed me! but why? I'm in-no-cent of an-y wrong; Oh, let me die!

3

N. What have I done? What have I

3

Thurston

N. T.

done? And have you cause to doubt her?

And have you cause to doubt her?

Chorus

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

V. D.

Mrs. Van Dare

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

cresc.

v. D.

She is To - ny Co - lom - bo.

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

v. D.

A girl who, mas - que - rad - ing as a boy, is

lom - bo.

lom - bo.

lom - bo.

lom - bo.

lom - bo.

V. D. ³

want-ed as New York's clev'rest pick-pocket!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

ff

Jenkins

Js.

You, then, took my watch and lock-et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

cresc.

Nina

I took your lock - et? I? I? No! It is a lie!

Jenkins

ff

lie, my pet! Dear me, I am up - set!

Thurston (to Jenkins)

Be

rit.

Mrs. Van Dare

V. D. *'Tis true!*

J. *Jack (to Mrs. Van Dare)* *rit.*
Be sure that what you say is true! A

T. care-ful that no wrong you do!

rit.

Nina

N. No,

J. *pick-pock-et— you?*

pp *molto cresc.*

N. no! I care not what the rest may say, But you, you must be-

ff

N. *rit.* *a tempo*

lieve! I'd ra - ther they should take my life a-way, Than you should

N. think I could de - ceive! No, no! I care not what the

N. rest may say, But you, you must be - lieve!

Più animato
Thurston

T. But can you tell us, then, what made You un - der-take this mas - que-rade?

N. Nina

I

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

molto rit.

cresc.

N. swear, I swear I'm in - no - cent of wrong! I

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

ff

N. swear I've done no wrong!

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! Then tell what made you

molto rit. made you un - der - take this mas - que - rade?

molto rit. made you un - der - take this mas - que - rade?

molto rit. made you un - der - take this mas - que - rade?

molto rit. un - der - take this mas - que - rade?

Allegretto

Nina

Yes! I knew An-to-nio Co-lom-bo!

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Allegretto

p

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo!

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo!

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo! A

knows An-to - nio Co - lom - bo! She knows An-to - nio Co - lom - bo!

pp

A pret - ty tale, in - deed! for

pp

A pret - ty tale, in - deed! for

pret - ty tale, in - deed! For by that fact a - lone,

For by that fact a - lone,

pp

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!

Tho' seem - ing full of guile - less - ness, She does con - fess!

Tho' seem - ing full of guile - less - ness, She does con - fess!

f

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

Nina

Pie-tro! Su-zet-te! 'twas you who helped me bor-row To-ny's clothes!

Suzette

Yes, we Mrs. Van Dare

Not yet! A chance you'll have to tell what

Chorus

Animato Not yet!

p

V.D.

each one knows Be - fore some ma-gis-trate or jus-tice of the peace!

Nina

No, no! not that! Oh, please! I am

Jack! tel-e-phone for an of-fi-cer!

N. not To - ny Co - lom - bo! I am Ni - na, on - ly

N. Ni - na! Please let me go a - way in peace!

Nina I'm in - no - cent of wrong! I'm in - no - cent, I'm in - no - cent of

Jack Oh, Ni - na!

Franz Fair she seems! Fair she

Chorus A chance they'll have to tell what each one knows! A chance they'll have to tell what

A chance they'll have to tell what each one knows! A chance they'll have to tell what

N. wrong! Im in - no - cent! I've done no wrong!

J. Would I could be - lieve you've done no wrong!

F. seems! She's done no wrong!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

N. no wrong! Im in - no - cent of

J. no wrong!

F. done no wrong! Fair she

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

N. wrong! I'm in-no-cent, I'm in-no-cent of wrong! I'm in-no-

J. Oh Ni - - - - - na! Would I could be-lieve

F. seems! Fair she seems!

each one knows! A chance they'll have to tell what each one knows Be -

each one knows! A chance they'll have to tell what each one knows Be -

N. cent, I've done no wrong, no wrong!

J. you've done no wrong, no wrong!

F. She's done no wrong, she's done no wrong!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

Franz

Recit.

F. *8va* One moment! would it not be kind To re-mem-ber first her youth?

F. It's on-ly pos-sible we'll find She's tell-ing us the truth!

Nina

N. You be-lieve me, papa Franz! You be-lieve me,

N. papa Franz!

molto rit.

Valse lente

Franz

F. *legato*

Child-like she seems and ten - - der, Some one then must de - fend

F. her; Such tears as these en - gen - - der Pit - - y,

F. pit - - y! Kind-ly then let me take her, Daugh-ter of

F. mine I'll make her, Nev-er will I for - sake her,


F. nev-er will I for - sake her.


molto rit.

Allegro agitato **Geraldine**

G.  **Think of the scan-dal You in-vite! A-dopt this van - dal? 'Tis not**

pp 


G.  **right! For just as sure - - ly as you do, She'll bring dis - grace — up-on you**



N.  **Nina** *ff* **How**

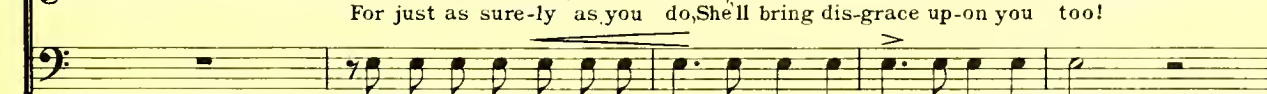
G.  **too!**

Animato


 **For just as sure - - ly as you do, She'll bring dis-grace up-on you too!**

 **Chorus** **For just as sure - - ly as you do, She'll bring dis-grace up-on you too!**

 **For just as sure-ly as you do, She'll bring dis-grace up-on you too!**

 **For just as sure-ly as you do, She'll bring dis-grace up-on you too!**

Animato



N. dare — you thus re - vile me? How dare — you thus re - vile me?

N. I, bring dis - grace up - on him, who a - lone be - friends me? 'Tis

rit.

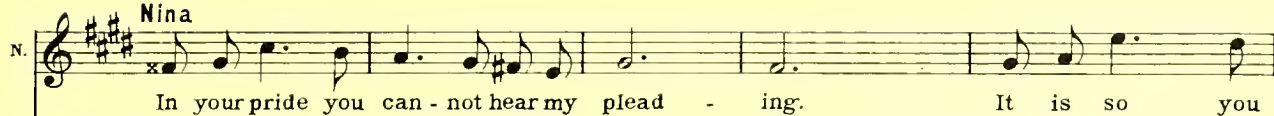
ff

N. not e - nough that you despise and spurn me, But with in - sults

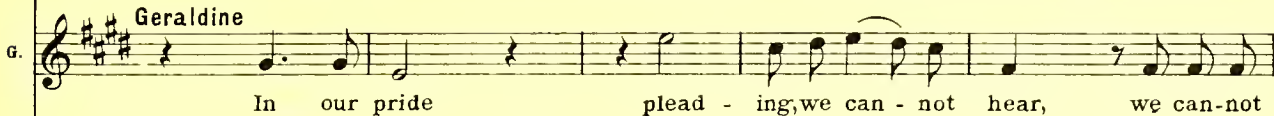
N. cru - el you must burn me! Gen - tle pit - y you re - fuse

N. me, But of dis - grace you nev - er shall ac - cuse me!

Nina



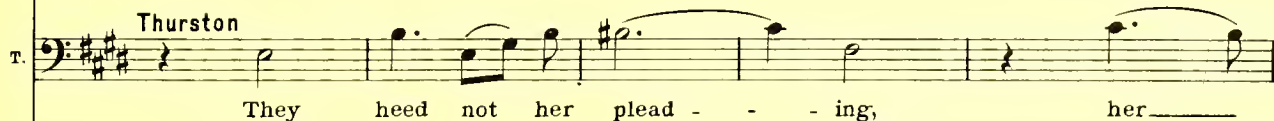
Geraldine



Jack



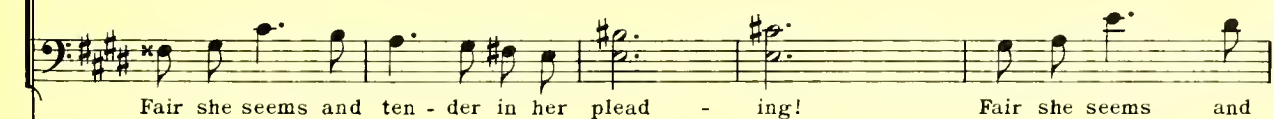
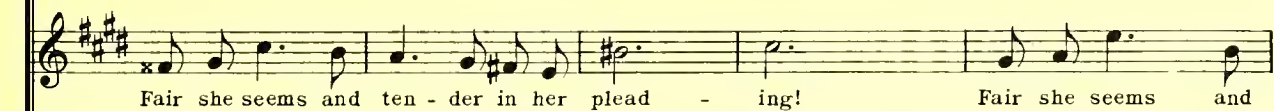
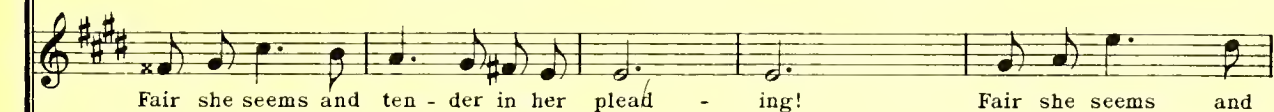
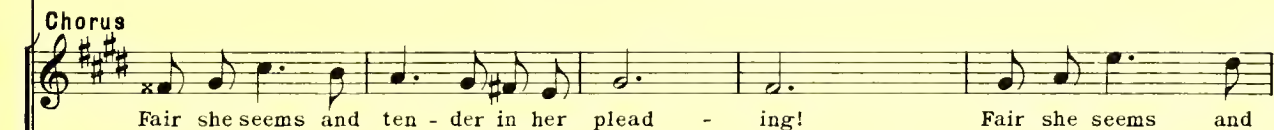
Thurston



Franz



Chorus



N. show your gen-tle breed - - ing! But I swear! I swear it

G. hear— her plead - - ing! She

J. hear— her plead - - ing! Sol - emn - ly she

T. gen - tle plead - - ing! Sol-emn-ly she

F. — gen-tle plead - - ing! Sol-emn-ly she

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

N. on my moth - er's name! You shall re - mem - ber this day — with

G. swears up - on her mother's name! We shall re - mem - ber this day — with

J. swears! with shame! We shall re - mem - ber this day — with

T. swears! ————— We shall re - mem - ber this day — with

F. swears, she swears! We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day



The image displays a musical score for the song "The Rose Tree." It includes vocal parts for Soprano (N), Alto (G), Tenor (J), Tenor (T), Bass (F), and a Piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "shame, with shame!" repeated by the vocalists. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like *fff* and *f*.

Opening Waltz

Thurston and Chorus

Tempo di Valse

mf

cresc. *fz*

Chorus Men

May I see If for me You've a dance, dear?

fz *p*

Girls Men

Some un - en - gaged you will find. Two and four, And some more, Now's my

Girls Men

chance, dear! Take all of them, I shall not mind! Here's a

mf

Girls

Two - step that you Promised me, dear. Pol - ka and waltz, if you

All

say. I will take my pick, On - ly do be quick, For the waltz be -
You may take your pick, On - ly do be quick,

Servant

gins to play. Mis - ter Thurs - ton!

fz

Girls and Men

Hail to a wan-drer re - turn - ing, Wel - come home! Wel - come home!

ff *fz* *fz*

Thurston

All

Thanks, for my heart has been yearn - ing! Wel - come home! Wel - come home!

fz *fz*

Much too long you've been un - heed - ing Friend-ship's call, friend-ship's call; News of your

f *fz* *fz*

trav-els! We're plead - ing: Tell us all!

rit.

attacca

No 18

An American Beauty Rose

Thurston and Chorus

Tempo di Valse

Voice

Thurston

I've seen the bow-ers That

Piano

ff

mf

All

of - fer fair flow - ers To man! _____ Luck - y man! _____

Thurston

All

Blos - som - ing Ca - thay Chri - san - the - mum path - way, Ja - pan! _____ Fair Ja -

Copyright, 1912, by G. Schirmer, Inc.
Copyright renewed 1940

Thurston

pan! _____ Pome-gran-ate blush-ing in far - a-way Spain,

mf

Corn-flow-er on the Rhine, _____ Lav-en-der this-tles that

cov-er the plain Where Lo-mond wa-ters shine. _____

rit.

Refrain
a tempo

Drow - sy pop - pies grow - ing Round a Con - go Isle: _____ Ru - by

p a tempo

lo - tus glow - ing On the sa - cred Nile; _____ I - ris blue and

blend - ing With I - tal - ian skies, _____ And the sham - rock gen - tly

bend - ing 'Neath a col - leen's eyes; _____ E - del - weiss a -

rit. *a tempo*

rit. *mf a tempo*

creep - ing Thro' its ice and snows; — Prim - rose shy - ly

peep - ing Where the Av - on flows; — Take them a - way In a

P cresc.

pp cresc.

grand bou - quet, To grace some king's re - pose, If you'll a - gree To

molto rit.

a tempo

molto rit.

ff a tempo

leave for me An A - mer - i - can Beau - ty rose! rose! —

1. 2.

f

ff

No. 19

The Latest Thing from Paris

Pietro and Suzette

Allegro

Voice

Piano

ff

mf

fz

Suzette

Pietro

There's a dance they're do - ing now in old Pa - ree, Which

seems to me the es - sence of glee,

Copyright, 1912, by G. Schirmer, Inc.
Copyright renewed, 1940

Suzette

Pietro

Just the 'cut - est step you ev - er care to see: It's

nei - ther valse nor glide, — No hop nor stride, But

Suzette

CHORUS

just a bit of each of them And more be - side! Just for

staccato

ff

Suzette
and Pietro

fun, just for fun, Won't you show us how it's done? It's

p

quite ex-tr'or-di-na-ry, This lat-est dance from Pa-ree! You take a

cresc.

cresc.

stride, then turn and glide, Then catch your ad-ver-sa-ry, And

mf

piv-ot and swing In-to a kind of mer-ry, air-y, gal-lop-y

thing, And all the time you're danc-ing you're sup-posed to sing: Tra-

mf

la la la la la la! tra la la la la la la! You twist and twirl, And

whiz and whirl, In fash-ion ac-ro-bat-ic; She bends o'er your

knee, You plant a kiss ec-sta-tic: Just take it from me, There's

some-thing do-ing when they dance in gay Pa-ree!

No. 20

The Dawn of Love

(Kiss Me and 'Tis Day)

CONCERT WALTZ

Nina

Tempo di Valse

Ah!

ff

pp

tr

ah! ah!

rit. *grazioso*

Night is gone; In the East the dawn Tints the

rit. *p*

sky with the prom - ise, prom - ise of day; Still in sleep, Wrapped in

slum - ber deep, Na - ture lies un - heed - ing Morn - - - ings

a tempo
ten - der plead - ing, Deaf to love, Tho' the birds a - bove Try to wake her with

mat - ins they sing. Ah! ah!

rit.
ah! ah! ah! A - wake, for your

king _____ Is in the East, _____ and bids you rise, _____

legato

For your king _____ is in the East, and bids _____ you

(or)

rise! _____ Ah! _____ bids you a - rise, _____ he bids you

rit.

rit. *a tempo*

rise; _____ For your king awaits you there in the East - ern skies. So _____

cresc. *rit.* *a tempo*

a - rise! *Vivo*

ff *rit.*

Slow, la - zi - ly and slow, la - zi - ly and slow The

breez - es touch her, and lo, She sighs, dream-i - ly she sighs.

Ah! ah! dream-i - ly she sighs.

rit.

a tempo

Low, ver-y soft and low, ver-y soft and low, The

a tempo

breez - es whis - per, O - pen your eyes, o - pen wide your eyes,

ff

o - pen wide, o - pen wide your eyes! Then she

ff

smiles, smiles back her greet - ing With lips yearn - ing, yearn - ing,

yearn - ing, yearn - ing lips, Lips that are meet - ing

Kiss - es burn - ing, burn - ing, burn - ing, burn - ing. Morn -

- ing has bro - ken, Love - ly Na - - ture has spo - ken; With -

animato
out you 'tis night, with - out you 'tis night; Kiss me, kiss me, kiss me,

animato

kiss me, kiss me, and it is day,

'tis day!

fff

No. 21. Finale

Chorus: "When a maid comes knocking at your heart"

Soprano

When a maid comes knock, knock, knock, knock, knocking at your heart,

Alto

When a maid comes knock, knock, knock, knock, knocking at your heart,

Tenor

When a maid comes knock, knock, knock, knock, knocking at your heart,

Bass

When a maid comes knock, knock, knock, knock, knocking at your heart,

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

SONGS FROM THE OPERETTAS OF

RUDOLF FRIML

THE FIREFLY

An American beauty rose
The beautiful ship from Toyland
Call me uncle
The dawn of love (L'Alba
d'amore). Concert waltz
De trop
Giannina mia (Italian street-
song)
In sapphire seas (Barcarolle)
The latest thing from Paris
Love is like a firefly
Something (Duet)
Sympathy. Waltz-song
Tommy Atkins
When a maid comes knocking at
your heart
A woman's kiss

GLORIANNA

Chianti
The dancing-lesson
Frocks and frills
I love you, dear
Just a little laughter
Love, love, love
Oriental song
Rintintin
So undulating, so fascinating
Speak for yourself, John
Toodle-oo

HIGH JINKS

The bubble
The Dixiana rise
High Jinks tango, "That alters
the matter"
I'm through with roaming
Romeos
Jim

HIGH JINKS—Continued

Love's own kiss
Not now, but later (Duet)
Something seems tingle-ingleing
When Sammy sang the Marseil-
laise

KATINKA

Allah's holiday
Charms are fairest when they're
hidden
I can tell by the way you dance,
dear
I want all the world to know
I want to marry a male quartette
In a hurry
Katinka
One who will understand
Rackety coo!
Skidikiscatch
'Tis the end (Song and Duet)
Vienna girls
The weekly wedding
Your photo

THE LITTLE WHOPPER

If you go, I'll die
I'm lonely
It's great to be married
I've got to leave you
Oh! what a little whopper
'Round the corner
Sweet dreams
Twinkle, little star
We'll build a cute little nest

MUSIC HATH CHARMS

Love
My heart is yours
My palace of dreams
Sweet fool

SOME TIME

Any kind of man
Baby doll
Beautiful night
Keep on smiling
No one but you
Oh Argentine
Picking peaches
Some Time (Solo, solo simpli-
fied, and duet)
Spanish maid
Tune you can't forget

TUMBLE IN

I've told my love
Limbo-land
A little chicken for old Broil-
way
The thoughts that I wrote on
the leaves of my heart
The trousseau ball
The wedding blues
Won't you help me out
You'll do it all over again

YOU'RE IN LOVE

Be sure it's light
Boola boo
Buck up!
He will understand
I'm only dreaming
Keep off the grass
Love-land
Married life
The musical snore (Duet)
What's the use of being lonesome
We'll drift along
A year is a long, long time
You're in love

G. SCHIRMER, INC.

NEW YORK

N. Y.



